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Tobacco Industry Lifestyle Magazines Targeted to Young Adults

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Abstract

Purpose—This is the first study describing the tobacco industry’s objectives developing and publishing lifestyle magazines, linking them to tobacco marketing strategies, and how these magazines may encourage smoking.

Methods—Analysis of previously secret tobacco industry documents and content analysis of 31 lifestyle magazines to understand the motives behind producing these magazines and the role they played in tobacco marketing strategies.

Results—Philip Morris (PM) debuted *Unlimited* in 1996 to nearly 2 million readers and RJ Reynolds (RJR) debuted *CML* in 1999 targeting young adults with their interests. Both magazines were developed as the tobacco companies faced increased advertising restrictions *Unlimited* contained few images of smoking, but frequently featured elements of the Marlboro brand identity in both advertising and article content. *CML* featured more smoking imagery and fewer Camel brand identity elements.

Conclusions—Lifestyle promotions that lack images of smoking may still promote tobacco use through brand imagery. The tobacco industry still uses the “under the radar” strategies used in development of lifestyle magazines in branded websites. Prohibiting lifestyle advertising including print and electronic media that associate tobacco with recreation, action, pleasures, and risky behaviors or that reinforces tobacco brand identity may be an effective strategy to curb young adult smoking.

Keywords

Tobacco; Marketing; Lifestyle Advertising; Content Analysis; Young Adults

INTRODUCTION

Young adults ages 18–24 have the highest smoking prevalence compared to other age groups in the United States [1]. During young adulthood many people either make the transition from occasional use to addiction or stop smoking [2,3]. Tobacco industry marketing aggressively targets young adults [4,5], and marketing to this group is largely

unrestricted in the United States [6]. Receptivity to tobacco advertising [7] and exposure to tobacco promotional activities [8] are associated with young adult tobacco use.

One promotional strategy that has not been examined previously is tobacco industry-produced lifestyle magazines. During the 1990s and 2000s, lifestyle magazines were a tool other companies used for marketing purposes [9,10]. Tobacco companies developed their own lifestyle magazines [11,12] in part to nurture closer relationships with young adults [10,11]. The magazines generated sales for tobacco products [13,14], their distributions were comparable or exceeded those of other lifestyle magazines [15–17], and young adult exposure to these magazines was high [11,18]. For nearly ten years, tobacco companies continued to produce lifestyle magazines through controlled distribution via direct mail databases and, therefore, out of sight of most public health professionals.

We analyzed both previously secret tobacco industry documents and lifestyle magazine content to explore five broad questions: Why did tobacco companies produce their own lifestyle magazines? Who were their intended targets? What role did their lifestyle magazines play in tobacco marketing strategies? Were these lifestyle magazines successful? How was success measured? In our content analysis, we consider two specific hypotheses to support our research questions: the tobacco industry-produced lifestyle magazines promote smoking by depicting positive images of smoking, and that the magazines operate as brand vehicles by connecting the brand identity to the lifestyles and interests of young adults.

Understanding how these magazines reinforce smoking is useful for clinicians and public health professionals who want to understand why young people smoke and how to motivate them to stop.

METHODS

We searched tobacco industry document archives from the University of California, San Francisco Legacy Tobacco Documents Library (legacy.library.ucsf.edu), and Tobacco Documents Online between February 2006 and December 2007. Initial search terms included: Marlboro; *Unlimited*; Camel; *CML*; young adult; brand identity; and brand plan. Initial searches yielded thousands of documents; we reviewed documents related to custom publication development. Searches were repeated and focused using standard techniques [19], including “snowball” searches for contextual information using key words, names, project titles, dates, and reference (Bates) numbers. This analysis is based on a final collection of 337 research reports, presentations, memoranda, and brand plans. We reviewed the documents, organized them thematically, and wrote summary memoranda. Information found in industry documents was triangulated with data from searches of the published literature, online search engines, news stories, and examination of promotional materials. We found the most complete planning documents for PM’s Marlboro-branded *Unlimited* (Figure 1) and RJ Reynolds’ (RJR) Camel-branded *CML* (Figure 2), two of the most popular and most aggressively promoted brands for young adult males.

We analyzed 25 *Unlimited* and 6 *CML* magazine issues housed at Trinkets and Trash (trinketsandtrash.org), an archive and surveillance system of historic and current tobacco promotional materials. The magazines analyzed contained a total of 732 articles, 181 tobacco ads, and 528 non-tobacco ads. We defined a tobacco advertisement as an item with a visible Surgeon General’s warning label or an FTC statement specifying the amount of “tar” and nicotine in the cigarette, and as a non-tobacco advertisement if it advertised products that were not for tobacco, including tobacco paraphernalia (e.g., lighters, ashtrays). Although most *CML* advertisements were tobacco ads, these were mostly advertorials (both advertisement and editorial), and were counted as tobacco advertisements (Figure 3).

We developed coding instruments to analyze the magazine for smoking and brand identity content in four areas: Covers, articles, tobacco advertisements, and non-tobacco advertisements. We trained five coders using standard methods [20]. Coders were blinded to our hypotheses, and coded the frequency of references or depictions of tobacco or its use, tobacco products, logos, or brand names, and cover elements. We measured intercoder reliability formally using Krippendorff's Alpha (0.704) and raw percentages of agreement (greater than 80%), both of which are acceptable reliability levels for content analyses that include more than two coders [20,21].

Our analysis of industry documents suggested two hypotheses that we tested by content analysis. First, we hypothesized that the content in *Unlimited* and *CML* portray smoking or smokers positively. Second, we hypothesized that the content in *Unlimited* and *CML* reflect the Marlboro and Camel brand identities, which is how marketers want a brand to be perceived by consumers [22].

Key elements of the brand identity identified from our analysis of internal marketing documents were identified and incorporated into our coding instruments using a four-point Likert scale. Coders based their ratings of themes (e.g., tough or rugged) on an overall assessment of the entire article based on marketers' definitions of brand identity components, which at times were vague. Our definitions, therefore, were reliable but may have been different from the marketer's original intent. We combined components that appeared to have similar definitions to facilitate coder reliability and validity.

The "Marlboro brand score" included elements that PM marketers sought to associate with the Marlboro brand: Tough or Rugged [23,24], Solitude, Freedom, or Independence [23,24], Rural or Harmony with Nature [23,24], Classic, Traditional, or Nostalgic [23,24], and Adventure or Excitement [23,24]. The "Camel brand score" included components of the Camel brand identity: Tough or Rugged [overlapping category with Marlboro][25], Irreverence or Sassiness [25,26], Urban [Reverse coding of Rural or Harmony with Nature] [25], Classic, Traditional, or Nostalgic [overlapping category with Marlboro][26,27], Contemporary, Modern, or Trendy [25,26], Edgy or Rebellious [25,26], and Sociable [28]. The Camel brand score included RJR's attempts to integrate classic with modern imagery (e.g., Figure 4). The distribution of each brand identity element and total Marlboro and Camel brand scores were calculated for all articles and advertisements. A "high" brand score was defined based on the top quartile of the score distribution.

RESULTS

Socio-political context of magazine development

During the 1990s, tobacco companies faced strong regulatory threats by the US Food and Drug Administration (FDA) that would have limited tobacco advertising in print publications that reached youth (children and adolescents) [29,30]. In August 1995, President Bill Clinton directed FDA Director David Kessler to place the sale, distribution, and use of tobacco products under FDA regulatory control [31]. Tobacco companies internally expressed concern about the proposed regulations [32,33], and filed lawsuits challenging the FDA's proposal, which they eventually won in a 2000 US Supreme Court decision [34]. In 1998, PM signed the Master Settlement Agreement (MSA), which prohibits targeting youth in tobacco marketing, advertising, and promotions.

While fighting efforts to limit tobacco advertising, PM and RJR developed new lifestyle magazines for young adults. Unlike previous tobacco industry publications, lifestyle magazines presented bold images, witty minutiae, and many advertisements for alcohol, tobacco, and "cool" accoutrements salient to young adults. A 1994 letter between the

publisher Hachette Filipacchi and Philip Morris portends the allure of lifestyle magazines to young adults: “No one in the cigarette industry has used [lifestyle magazines] to conquest or keep a consumer. It is unique and terribly impactful [sic]” [10].

Unlimited Magazine: “Marlboro Country in Action”—Philip Morris (PM) and publisher Hachette Filipacchi Magazines (HFM) developed the quarterly publication *Unlimited* between 1994 and 1996 to reflect the Marlboro brand and distributed it for free quarterly to nearly 2 million young adults between its 1996 launch and at least 2005 [18,35,36,37, 1999 #303]. The earliest discussion of *Unlimited* is in 1994 when Nancy Lund, the VP of Brand Management for Marlboro received a custom publication concept pitch, in which HFM Vice President Susan Buckley argued that “magazine communication gains momentum unlike promotions that need reinvention every year” [10].

In October 1994, HFM signed a confidentiality agreement with PM to develop *Unlimited* [38]. PM approved major editorial content [39–42], but the PM or Marlboro names were excluded from the masthead [43] because PM did not want *Unlimited* “to be perceived immediately as a complete Marlboro vehicle” [37,43]. PM considered positioning *Unlimited* as indistinguishable from other lifestyle magazines [44–46]. The publishing cost per quarter for *Unlimited* was \$3.1 million in 1999 [12]. PM developed media kits [44,46–48] for HFM to use for soliciting “advertising space exclusively to advertisers of products for adults, including alcoholic beverages” [39] like Bacardi, Smirnoff, and Jack Daniels [47], as well as young adult-oriented, name-brand audio electronics, outdoor gear, motorcycles, and hygiene and health products [47–49].

Early in the development process, the Looking Glass Group (LGG) conducted three phases of focus groups (Table 1) with young male smokers ages 21 – 29 about the magazine concept [50,51], and the prototype was revised after each phase [50]. The resulting report stated that *Unlimited* accurately reflected the activities and interests of a particular target population of Marlboro who “do not...take a broad, intellectual interest in the world around them. ...Most seem to prefer spending a free evening with their buddies in a bar, drinking, smoking, chasing women, playing darts, shooting pool...or, as a last resort, spend time with their wives or girlfriends” [50].

PM financed reader surveys (Table 1) to measure the awareness of, attitudes toward, and impressions of Marlboro’s brand character in *Unlimited*. Beginning in the Spring 1997 issue of *Unlimited*, and continuing in every fall issue from 1998 until at least 2003, PM researched reader perception of *Unlimited* [52–56]. A 1998 reader survey found that *Unlimited* captured the outdoorsy, rural, adventurous, and rugged essences of Marlboro branding [52]. The high article recall [52,57], the multiple readers of *Unlimited* other than the recipient [52,58], and *Unlimited*’s positive influence on the perception of the Marlboro brand [35,57], suggest that *Unlimited* was an influential brand vehicle to millions of young adults.

PM measured *Unlimited* readers’ interest in Internet and computers [65–67] and data from these surveys were used to solicit advertisers [68]. In 2000, PM planned augmenting *Unlimited* with a CD-ROM to keep it “fresh and interactive” [36]. In 2002, a major revision of *Unlimited* modified the cover “to incorporate more Marlboro...branding” [69], and considered whether readers should “know [*Unlimited*] is from Marlboro at a glance” [70], by including the familiar Marlboro font and color into the title (Figure 5). These modifications are confirmed by our content analysis findings discussed in the next section.

We did not find any documents pertaining to the demise of *Unlimited*. A November 2004 newspaper article announced the end of *Unlimited*, citing a “marketing change” in PM [71].

The last issue identified was Winter 2005 (Figure 7). No issue referenced a Marlboro brand website.

CML Magazine: Camel’s “Bridge to the Future”—In 1999, RJ Reynolds (RJR) debuted its lifestyle custom publication under the title *CML* emphasizing music, fashion, and urban nightlife interests [72]. *CML* was distributed via direct mail [11] and linked to RJR’s Camel brand [72] and their bar and club promotions [25]. An anonymous document dated March 1996 expressed concern about possible FDA regulations whereby RJR would have been precluded “from running [advertisements] in a majority of magazines which reach 21 – 34 [year old] smokers...[and] could continue to run image/color ads in only about 3%” of the periodicals RJR advertised in during 1996 [73]. The document recommended developing alternative print media options for RJR brands [73].

G. N. “Nick” Kuruc, Key Account Manager at RJR, stated that the magazine would be a “bridge to the future” [74] by fully integrating the Camel brand identity” into the content [25,74]. The “no apologies” tone would convey a “lust for living with an urban nightlife emphasis” to be relevant to the lives and interests of young adults [11].

RJR’s long-term goal was to create a magazine that would be a revenue source for both Camel and the custom publisher [28]. In 1996, RJR solicited proposals from publishers of magazines in which they advertised Camel, such as *Playboy*, *Maxim*, and *Rolling Stone* [75–77] to create custom publications for RJR brands [78]. RJR marketing executives were aware of PM’s *Unlimited* magazine in 1996 [79], and actively evaluated *Unlimited* in 1998 [11,15,80]. An email from Rick Gray, the Camel Brand Marketing Assistant stated that *Unlimited* magazine is “alarmingly similar to the...Camel Magazine and quite a departure from what [PM has] done in the past” [80]. RJR planned the Camel magazine to take an “under the radar” approach in its “targeted and relevant brand identity communication”[11].

In 1998, Playboy Publishing developed prototypes titled *Zipper* [81,82] and *Moxie* [83]. RJR tested the magazine prototype against *Unlimited* among young males and females [84], who agreed it was “in the company of other ‘on the edge’ publications, such as *Spin*, *Details*, [and] *Rolling Stone*...”[85].

Paul Knouse, a senior manager in marketing, advised that RJR “should be very careful about putting... too much [Camel] emphasis in the publication...[because it] might make the magazine look promotional and perhaps ‘self-serving’ to Camel” [85]. *Unlimited* was criticized in the focus groups because it “was viewed as...a ‘giant ad for Marlboro’” [85]. RJR marketers did not appear to heed Knouse’s advice and, instead, opted to make *CML* “even more integrated with Camel and the world of Camel” [86].

RJR eventually chose Winkmedia, a division of Time-Warner and producer of *Wallpaper** magazine, to publish their custom publication in late-1999 [87]. Titled *CML* to fit “Camel’s position and personality (irreverent, ...modern, and edgy), and [to be] reminiscent of the brand name” [87], *CML* was both a magazine and catalog or, what RJR coined a “magalog” [87].

We do not know of RJR’s assessment of the success of *CML*, nor did we find any documents specifying the demise of *CML*. The last issue in the collection is Winter 2003. One document stated that making “a website out of [*CML*]...will definitely be our next step” [88], but no additional planning documents state the *CML* website idea was implemented. Every *CML* had multiple references to the telephone number to purchase Camel products, but did not refer the reader to a Camel-branded website.

Content Analysis

We find qualitatively that the covers of *Unlimited* and *CML* are similar to the Marlboro and Camel brands, respectively. *Unlimited* typically included an article “teaser” on the front cover that referenced a celebrity or sports figure (Figure 1, Figure 5, & Figure 6). In the 16 *Unlimited* covers where gender and number could be determined, men alone or in a group of two were depicted most often, while *CML* most often pictured a male/female couple (Table 2). These findings are consistent with the goals PM stated in planning documents to use images strikingly similar to Marlboro advertisements of men interacting with nature in panoramic vistas (Figure 1, Figure 5 & Figure 6), and use the Marlboro colors and font (Figure 5). *CML* covers display the earthy, desert colors of the Camel brand identity, but do not use Camel font, instead opting for overt Camel images like Camel logos, products, and in one case, an actual dromedary (Figure 7).

Unlimited and *CML* differed in article topics; the most frequent article topics in *Unlimited* were among the least frequent topics in *CML*, and vice versa (Table 3). Over 30 percent of the articles in *CML* were coded as tobacco catalogs (Table 3), defined as a tobacco product list with an adjacent product picture, brief description, price, and purchase instructions, which we would expect given that *CML* was a “magalog.” Both *Unlimited* and *CML* included articles about travel emphasizing young adult music or nightclub scenes.

CML was more likely than *Unlimited* to advertise tobacco using multiple page advertisements, which could reflect the “advertorial” design of tobacco advertisements. Non-tobacco advertisements were prevalent in *Unlimited* and non-existent in *CML* (Table 2), and were typically items of interest to young adult men (Table 4). *CML* depicts tobacco use throughout the magazine far more frequently than *Unlimited* (Table 2 and Figure 3). These data comport with our documents analysis findings that PM intended *Unlimited* to appear as a “legitimate” magazine and that RJR intended *CML* to advertise tobacco products.

We calculated agreement to each component of the Marlboro and Camel scores to measure how closely articles, tobacco advertisements, and non-tobacco advertisements in *Unlimited* and *CML*, reflected the respective brand identities (Table 5). In *Unlimited* we found that most of the tobacco advertisements and many of the articles in *Unlimited* scored high on the Marlboro brand score. *Unlimited*’s non-tobacco ads did not score high on Marlboro brand scores. In *CML*, we found that the articles and tobacco advertisements did not score high on the combined Camel brand scores for all seven components (Table 5). *CML* scored high on individual Camel brand score components, such as contemporary and urban. Our content analysis data suggest that the branding executed in *CML* may have been different from the original brand plans discussed earlier in the documents analysis.

DISCUSSION

Our documents analysis demonstrates the importance of brand identity in tobacco marketing that circumvents strong advertising regulations. Tobacco companies research the values and lifestyles of their target populations, and use them to develop brand identities [2]. PM and RJR marketers intended their lifestyle magazines to help build brand identity and hoped that young adults perceived the brand image [22] in a positive way. PM intended *Unlimited* to complement the Marlboro brand [43], while RJR intended *CML* to circumvent possible advertising regulations [73].

Viewing brand imagery is associated with the positive perceptions of brands in adolescents [89] and youth and young adult exposure to smoking images in the media is associated with increased tobacco use or positively identifying with smokers [90,91].

These positive brand images were viewed by PM and RJR as an important tool in retaining smokers. The lifestyle magazines were designed to create a positive experience with the Marlboro and Camel brands that could last for hours longer than any single cigarette advertisement. By integrating the brand image throughout the magazine, readers are engaged with a brand identity for over 100 pages, rather than a fleeting single exposure as one would expect by placing a tobacco advertisement in a mainstream magazine. In addition, the magazines invite the reader to engage by going online, sending additional copies of the magazine to their friends, redeeming coupons for merchandise, and participating in surveys or contests offered in the magazine.

Unlimited and *CML* differed in smoking content and brand identity conveyance. Although previous research demonstrates that young men may not be fazed by smoking images in magazines [91], our content analysis suggests that conveying brand identity instead of smoking images may have been one way in which the tobacco industry attempted to influence the many young adults who smoke, but are not yet regular smokers [4,5], or who quit and relapse more frequently [4]. While there are no data that directly link exposure to these lifestyle magazines and young adult smoking rates, a recently published comprehensive review conducted for the National Cancer Institute concluded “an abundance of evidence from multiple lines of research collectively establishes a causal link between tobacco marketing and smoking behavior” [92].

Unlimited integrated the Marlboro brand identity to subtly remind the reader that it was from their “friends at Marlboro” [36]. Unlike *Unlimited*, *CML* was rife with positive images of smoking, brand logos and less subtle camel images. This suggested that *CML* promoted smoking directly using positive smoking imagery, rather than conveying positive brand identity. By communicating freedom, independence, and sociability, the tobacco industry-produced lifestyle magazine “is a reminder and reinforcer [to the smoker], while to non-smokers it is a temptation and a teacher of tolerance” [93].

Our documents analysis did not reveal why *Unlimited* and *CML* were discontinued or directly point to what replaced them. However, surveillance of tobacco industry marketing shows that while these magazines may no longer be distributed, the Internet is likely the new frontier for tobacco lifestyle marketing.

Brand websites, a relatively new marketing channel, operate in the multimedia-integrated tradition of the lifestyle magazines. Websites can operate as advertising [94], and normalize smoking as a common occurrence. RJR website planning documents emphasized young adult lifestyle content and reinforcing Camel brand identity similar to *CML* [95]. Surveillance of Camel’s website between 2005 and 2008 shows that it infuses lifestyle elements with brand-sponsored events and other marketing vehicles that are consistent with the core elements of the brand identity [96]. Also, in 2006, the content director for RJR’s event marketing agency for Camel, BFG Communications, stated that their “charter is to create a lifestyle magazine online” [97] with the Camel website.

Such brand websites are not the sole source of Internet tobacco promotion; smoking content can also be found on social networking and video sharing sites such as MySpace, Facebook, and YouTube. Although such content is supposedly consumer-generated it may be that some are in fact posted by the tobacco industry as a form of “covert advertising” [98]. This method of using the Internet is not unfamiliar to the tobacco industry; PM and RJR considered creating Internet content for *Unlimited* [36] and *CML* since the late 1990s and early 2000s [88].

CONCLUSION

Clinicians and health professionals need to recognize that lifestyle promotions that lack overt images of smoking may still promote tobacco use by shaping the positive image of tobacco brands. The industry continues to pursue the objectives for lifestyle magazines in other new media.

Readers shared tobacco lifestyle magazines with others [52], and this peer-to-peer activity could increase readership exponentially through recipients' social networks, and potentially reach non-smokers and youth. The magazines also integrated self-identity and cigarette brand identity. The message to beginning smokers is effectively: To quit tobacco means to quit you.

Traditional definitions of advertising and legislation regulating it fall far short of what is required to limit the marketing activities demonstrated in this paper. These "under the radar" strategies integrating brand identity into editorial content circumvent the spirit of strict advertising regulations found in Article 13 of the Framework Convention on Tobacco Control (FCTC), and are more likely to be deployed when restrictive tobacco regulations are in place and enforced. For example, the current advertorial campaigns in the US, such as RJR's Camel "Indie Rock Universe" spread [99], utilize the "under the radar" technique pioneered in *CML* of "hiding" a tobacco ad by making it look like content. However, if the United States ratified the FCTC and implemented Article 13 as recommended, these "under the radar" approaches would be eliminated[100]. We recommend ratification of the FCTC because of its comprehensiveness in restricting tobacco advertising and including populations in addition to youth.

The tobacco industry has a long history of efforts to link their brands to attractive and aspirational lifestyles, particularly for young people. These efforts include but are not limited to the lifestyle magazines that are the focus of this study. Tobacco companies recognize that lifestyle activities are a powerful medium for connecting with beginning smokers, and clinicians and health professionals should support advertising restrictions and develop counter-marketing strategies appealing to late adolescents and young adults that directly challenge these under the radar efforts to integrate tobacco brand identity with seemingly innocuous young adult lifestyle content. Counter-marketing campaigns that bring to light the specific targeting of young adults may be a successful approach.

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Figure 1. Premier Issue of *Unlimited*

Philip Morris debuted the Marlboro-branded *Unlimited* in Fall 1996 by controlled circulation to nearly 2 million young adults taken from their names database.

Figure 2. Premier Issue of *CML*

RJ Reynolds debuted *CML* in Fall 1999, describing it as a “magalog”: part magazine, part catalog for Camel cigarettes and lifestyle accoutrement.

Figure 3. CML “Advertorial” (Spring 2000)

RJ Reynolds discreetly placed Camel cigarettes in the images throughout *CML* articles. In this case, the Camel cigarette in the man’s hand and the Surgeon General’s Warning label and FTC Statement refer to the pack of Camels in the sand next to his shoulder. The Surgeon General’s Warning label and FTC Statement suggest this is an advertisement within editorial content; In other words, an “advertorial.”

Figure 4. Camel Advertisement in *CML* (Winter 2003)

The Camel advertisements in *CML* seam together the classic with the modern. In this advertisement, the exotic-looking woman features a classic-style hairstyle and cigarette holder, but whose nose ring and revealing outfit evoke a more modern feel.

Figure 5. Vista on Cover of *Unlimited*

The Marlboro font and the vista suggest to the reader that the cover of *Unlimited* is a Marlboro advertisement. Previous covers depicted a Marlboro advertisement on the back, but the Spring 2003 cover and subsequent ones expanded the outdoor vista to the back cover and used the Marlboro font in the title.

The cover of the Winter 2005 magazine (Left), with the snow-capped mountain vista and active downhill skiers looks strikingly similar to the Marlboro advertisement (Right) found in the inside cover.

Figure 7. Camel-branded CML Cover (Winter 2000)

Images of camels abound on the *CML* covers, whether it is the Camel cigarette pack in the waist sash of the man, the Camel logo in the lower-right corner next to the “price” of the magazine, or the actual dromedary. Documents suggest that *CML* was distributed gratis to young adults in the RJ Reynolds’ names database.

Table 1

Summary of PM Research on *Unlimited*

	Study	Purpose of study	Key Findings
Pre-Production Market Research	1995 YAMS Focus Groups [50,59]	<ul style="list-style-type: none"> To explore young adult male Marlboro and Camel smokers' (YAMS) reactions to the <i>Unlimited</i> concept and prototype [51,59]; Interviews in Teaneck & Englewood, New Jersey and Phoenix, Arizona, Mar – Jun 1995 [51,60]. 	<ul style="list-style-type: none"> YAMS perceive magazine favorably, particularly when matched with their activities and interests [51]; Marlboro-branding of <i>Unlimited</i> seen as a very positive factor [51]; Seen by readers as a customer appreciation and encouragement of brand loyalty [51]; Criticisms of expensive items listed in magazine (e.g., \$450 fishing reel and \$5,000 jet fighter camp) [51], and too many ads [61].
	1995 YAFS Focus Group [62]	<ul style="list-style-type: none"> To assess the interest of young adult female Marlboro smokers (YAFS) to the <i>Unlimited</i> prototype [62]; Interviews in Englewood, New Jersey, Sep 1995 [62]. 	<ul style="list-style-type: none"> Marlboro "Red" smokers perceived magazine favorably because it covered topics usually excluded from women's magazines [62]; Marlboro "Lights" smokers least receptive because magazine is too masculine [62]; YAFS accept a male bias in editorial because it is Marlboro-branded, but find sexist language in it unacceptable [62,63].
<i>Unlimited</i> Reader Surveys	Fall 1998 [52]	<ul style="list-style-type: none"> To monitor reader reaction to the editorial content of <i>Unlimited</i> [52]; To determine the lifestyle interests of readers [52]; Interest in readers' ownership of vehicles, participation in leisure and sports, and future purchasing of a computer [52]; 6,378 responses [52,58]. 	<ul style="list-style-type: none"> About 95% describe <i>Unlimited</i> as fun, outdoorsy, and rugged [36]. 65% state knowing <i>Unlimited</i> is presented by Marlboro gives them a more favorable impression of the brand [36]. Almost half of readers plan to buy a computer and 40% have online access [36]; 89% state others will read their issue; Average number of other readers: 3.6 [58].
	Fall 1999 [53, 64]	<ul style="list-style-type: none"> To understand awareness of and reactions to <i>Unlimited</i> [53,64]; Learn about how <i>Unlimited</i> adds to Marlboro brand equity [53]; Learn how long-term receipt of <i>Unlimited</i> translates to positive perceptions of Marlboro [53,64]; 615 Young adult smokers surveyed by telephone from PM database in April 1999, and data compared to 400 	<ul style="list-style-type: none"> <i>Unlimited</i> reinforces masculine image of Marlboro brand [57]; 67% know <i>Unlimited</i> is sponsored by Marlboro [53]; YAMS who smoke competitors cigarettes and receive <i>Unlimited</i> have a more favorable view of the brand than those who do not receive it [53]; Marlboro YAS who received 4 or 5 issues still like it, but "the novelty of <i>Unlimited</i> Magazine [sic] may be wearing thin" [57];

	Study	Purpose of study	Key Findings
		young adult smokers who never received <i>Unlimited</i> [53,57].	<ul style="list-style-type: none">• No real benefit to the Marlboro brand to continue sending <i>Unlimited</i> to YAF who smoke competitor's brands [57];• <i>Unlimited</i> can work as a reward for brand loyalty, and as an image enhancement vehicle to YAMS of competitor brands [57].

Table 2Composition of *Unlimited* and *CML*

	<i>Unlimited</i>	<i>CML</i>
Text on Cover Mentions Celebrity or Sports Figure % (n)	68.0% (17)	--
Gender of People on Cover, Men Only % (n)	100.0% (16)	33.3% (2)
Gender of People on Cover, Equal Number Women and Men % (n)	--	66.7% (4)
Number of People on Cover, One Person % (n)	43.8% (7)	33.3% (2)
Number of People on Cover, Two People % (n)	37.5% (6)	66.7% (4)
Number of People on Cover, Three or More People % (n)	18.8% (3)	--
Tobacco Use on Cover % (n)	--	100.0% (6)
Tobacco Use in Article % (n)	1.4% (9)	30.0% (36)
Tobacco Use in Tobacco Advertisement % (n)	26.5% (18)	51.3% (58)
Tobacco Use in Non-Tobacco Advertisement % (n)	1.5% (8)	--

Table 3Most Frequent Articles in *Unlimited* and *CML* Magazines, By Topic

	Unlimited (N=633)	CML (N=139)
Sports/Competition	16.1%	3.6%
Automobiles/ Motorcycles	12.2%	1.4%
Celebrity News & Interviews	10.4%	0.0%
Travel or Tourism	7.3%	8.6%
Profiles or Career Profiles	5.5%	6.5%
Nightlife	0.8%	7.9%
Catalog: Tobacco	0%	27.3%
Catalog: Other	0%	5.8%

Percent of All Articles Does not add up to 100% because certain low frequency topics were not included in the table.

Table 4Most Frequent Category of Non-Tobacco Product Advertisements in *Unlimited*

Product Category	Unlimited % (n)
Automotive and Motorcycles	33.0% (174)
Electronics	15.2% (80)
Clothing, Shoes, and Fashion Accessories	9.8% (52)
Sports Equipment or Products	8.5% (45)
Alcohol	7.0% (37)

Does not add up to 100% because low frequency categories were not included in the table.

Table 5

Calculated Marlboro & Camel Scores for all Articles and Advertisement!

		Articles % Agree (n)	Tobacco Ads % Agree (n)	Non-Tobacco Ads % Agree (n)	Total
<u>Marlboro-Branded Unlimited</u>	<i>Marlboro Score</i> % Agree in Top Quartile (n)	32.2% (211)	69.1% (47)	14.8% (78)	26.8% (336)
	Tough or Rugged	40.1% (263)	75.0% (51)	25.8% (136)	35.9% (450)
	Solitude, Freedom, or Independence	16.5% (108)	54.4% (37)	22.0% (116)	20.8% (261)
	Rural or Harmony with Nature	36.6% (240)	63.2% (43)	17.0% (90)	29.8% (373)
	Classic, Traditional, or Nostalgic	16.0% (105)	66.2% (45)	14.6% (77)	18.1% (227)
	Adventure or Excitement	49.5% (325)	38.2% (26)	16.5% (87)	35.0% (438)
	<i>Camel Score</i> % Agree in Top Quartile (n)	31.6% (24)	22.1% (25)	--	25.9% (49)
<u>Camel-Branded CML</u>	Tough or Rugged	34.2% (26)	10.6% (12)	--	20.1% (38)
	Irreverence or Sassiness	31.6% (24)	12.4% (14)	--	20.1% (38)
	(Reverse coding) Rural or Harmony with Nature	60.5% (46)	89.4% (101)	--	77.8% (147)
	Classic, Traditional, or Nostalgic	25.0% (19)	27.4% (31)	--	26.5% (50)
	Contemporary, Modern, or Trendy	84.2% (64)	79.6% (90)	--	81.5% (154)
	Edgy or Rebellious	5.3% (4)	1.8% (2)	--	3.2% (6)
	Sociable	19.7% (15)	15.0% (17)	--	16.9% (32)

Components do not add up to 100% because items may be coded for more than one component.